

The Musical World.

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VOL. 39—No. 47

SATURDAY, NOVEMBER 23, 1861

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ST. JAMES'S HALL.—PRINCE GEORGE GALITZIN'S PROMENADE CONCERTS.—Band of Eighty Performers. Every evening except Monday. Commencing at Eight o'clock. Vocalist, Miss Augusta Thomson; Violin, Mr. Viotti Collins; Harp, Sig. Bellotta; Oboe, Mr. Crozier; Cornet, Mr. Levy. For further particulars see Programme. Admission, Promenade 1s.; Balcony, 2s. 6d. Reserved Stall, 5s.

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MR. SWIFT begs to announce that his tour with Mad. Grisi will finish on the 2nd December, after which he will be at liberty to accept engagements for concerts, oratorios, &c., excepting on the 23rd and 25th of December, when he will appear at Clifton in a grand concert, and at Manchester in the "Messiah."

Applications to be addressed H. Jarrett, Esq., at Messrs. Duncan Davison & Co.'s Foreign Music Warehouse, 244 Regent Street, W.

E. WILLIS FLETCHER, author of the words, "His Eyes," published in the *Musical World*, Aug. 17th, 1861, will oblige by sending his address to Messrs. Duncan Davison & Co., Foreign Music Warehouse, 244 Regent Street, or to J. L. S., 10 Great Marlborough Street.

MR. GEORGE PERREN will sing Archer's new Song, "Alice, where art thou?" at the Literary Institution, Walworth, on the 27th inst., and at Westbourne Hall, Bayswater, on the 4th December.

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MR. F. SCOTSON CLARK'S Pianoforte Recital, at the West London College, 72 Bayswater Road, will take place on Tuesday evening, December 10th, at 8 o'clock.

HERR REICHARDT begs to announce his ARRIVAL in town. All communications for Engagements for Concerts, Oratorios, &c., are requested to be addressed to him, Thurlow Cottage, Thurlow Square, Brompton, S. W.

MRS. JOHN HOLMAN ANDREWS has the honour to announce that the SECOND of a SERIES of SIX SOIREE'S MUSICALES, for the practice of vocal concerted music, sacred and secular, will take place at her residence, 50 Bedford Square, on Thursday, Dec. 5th.
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MAD. RUDERSDORFF will sing Frank Mori's New Songs, "The Open Window," and "Mary the Sempstress," at Staley-bridge the 2nd December.

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47

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VIENI, VIENI.

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NOTE.—All the above are arranged by C. HALL, except where otherwise stated,

London:

ROBERT COCKS and CO., New Burlington Street, Regent Street, W.

Reviews.

A second instalment of Mr. Howard Glover's new and successful opera, *Ruy Blas* (Boosey and Sons)—*en attendant*, we hope and presume, a still further instalment,—lies before us. *Ruy Blas* looks just as well on paper as it sounds from the stage and orchestra; and, as we have already insinuated, the arrangements being in almost every instance effectively done, the instrumental accompaniments lose less than is too frequently the case by transference to the keyboard of the piano.

First and not last (why not?) we are charmed to welcome under its new physiognomy the Duchess of Alberquerque's quaint and characteristic little song, "When a husband's care must fail," which certain critics, and among them, by the way, some who hold their heads the highest, have unscrupulously, and unsupported by any argument to be deduced from the notes of either piece, declared to be a plagiarism from Bertha's romance in the *Barbiere*—"Cerca Moglie." We shall not specify these *aristarchi*, but advise them gently to examine first Rossini's song, then Mr. Howard Glover's song, and place a finger on any bar in the one which shows any kind of resemblance to any (pass the three "any's"—one at least twom' "any") one bar in the other. So much, then, the more genuine is the claim to admiration of the more modern effusion.

No less pleased are we to find included in this new batch the very graceful, melodious, and ingeniously-constructed romance and trio, "Beauteous lady, list my strain"—in which Oscar, the page ("why?" asks the *Times*,—and "why?" asks the *Musical World*—must an operative page be as a matter of necessity styled "Oscar?"), expresses in piteous verse his admiration and passion for the Queen, and in the sequel is reproached in indignant terms for his temerity and insolence, not by the Queen, who, like other mortal women, is more or less sensible to flattery, but by her watchful duenna, the Duchess before mentioned (the Duchess of Alberquerque, we mean, not of Before-mentioned).

Another welcome acquisition is the first "scena" of *Ruy Blas*, "Ambition's early dreams had flown," which, in spite of its somewhat fragmentary form, is musically interesting from end to end, contains melodious phrases enough to make at least three scenes, and is everywhere thoroughly expressive of the sentiment that moves the heart of the aspiring valet and future Prime Minister. This is the scena which commences with the same quaint and beautiful point for wind instruments which first attracts attention to the overture, and now derives additional interest from being associated with the king (or queen) of instruments, the human voice.

Last, not first, we are not surprised, nor are we sorry (if not altogether exultant) to receive the fifth edition of Miss Louisa Pyne's ballad, "A sympathising heart," for which (or we are mistaken) the publishers have made engrave new plates, or, at any rate, for which (or we are mistaken) they ought.

In the instrumental departments we find—first a "transcription" of the ballad "A Sympathising Heart" for the pianoforte, by M. Emile Berger ("to Miss Rose Higgins"). This consists of an introduction, one page in length—too good to be so short; a modest and faithful arrangement of the melody, with the additional and too infrequent advantage of preserving the key of the composer's own choice; and the whole terminating with a graceful variation in the arpeggio

form, in the course of which the enunciation of the melody is, for the most part, co-intrusted to the thumb and remotest digit. This piece will find, we have no doubt, a multitude of admirers, inasmuch as it lies within reach of the most moderate executive capacity.

Secondly, we have to acknowledge a *fantasia brillante* on some of the most conspicuous melodies—from the fluent and experienced pen of Mr. Brinley Richards. The airs selected by Mr. Richards are "The flower she loves" (*Ruy Blas*); "Gaily have the jocund hours" (choral introduction to the first act); "Home of thy youth" (ballad for the Queen); and, as finale, "Why then such loving care?" (florid rondo sung by the Queen in the third act). These are knit together with the masterly clearness which we have been taught to expect from the arranger, compiler, or fantasist, whichever we may call him, and otherwise so happily conducted that the fantasia is not only showy, brilliant, and effective, but forms a lucid and consistent whole.

COLOGNE.—The members of this justly-celebrated Society gave a grand vocal and instrumental concert last Tuesday, under the direction of their talented conductor, Herr Franz Weber. For the first time the programme bore the heading, "Under the Patronage of his Majesty William I. of Prussia." A part of the receipts were set aside for charitable purposes. Beethoven's overture to *Egmont*, and Cherubini's overture to *Les Abencerrages*, were exceedingly well played by the town band. In the first part, the members of the Verein sang three songs (by Franz Otto, C. M. Von Weber, and Felix Mendelssohn) and Lenau's "Sturmesmythe," set for a chorus of male voices and a full band, and composed expressly for the late grand festival at Nuremberg, by F. Lachner, and, in the second part, Wolfgang Müller's cantata, "An das Vaterland," set to music by Herr Ferdinand Hiller.

To the great delight of all lovers of male choral singing, the Verein once more distinguished itself by the style in which it gave the various pieces set down for it. The term "precision" is far too weak to describe the perfect exactitude with which all the members, as though they were but one man, gave the most delicate touches of light and shade, and that, too, with the most faultless intonation and purity, free from anything even approaching harshness; in a word, the singing of the Verein afforded every one an artistic treat, which was the best possible proof of the zeal and earnestness with which the members devote themselves to their task. The two festival compositions had been well rehearsed, and were, consequently, executed in a most admirable manner. Lachner's work is an unusually taking composition, and testifies to the profound skill of its composer; the hand of an old and experienced *maestro* is visible throughout. The instrumentation is first-rate, and must mollify even those who object to a full band with male choral singing. Now, it strikes us that the employment of stringed instruments, especially violins, is exceedingly appropriate in the accompaniment of male choruses, because they tend to act as a relief to the lower male voices, and thus prevent the latter from appearing too sombre and monotonous. Ferdinand Hiller's cantata has simply an accompaniment of brass instruments, which is, undoubtedly exceedingly well adapted for large masses. Mendelssohn, for instance, had only a brass accompaniment for his work, "An die Künstler," which he composed for the grand German and Flemish Vocal Festival in Cologne. As a matter of course, this style of writing does not produce a good effect in a small room, simply because it produces—too much. The Cantata is a valuable addition to the compositions we already possess for male voices. The first and last strophes, in which the poem is naturally adapted to the requirements of the composer, are most effective and full of dash. But the work is, as a whole, too long, a fault occasioned, despite certain highly clever thoughts, principally by the middle portion, which Herr Hiller could hardly have treated save, as he has done, in a declamatory style. With

regard to the words, we would simply observe that it is a difficult task to compose music to an abstract of the history of Germany.

Mlle. Amalie Bido had been invited by the committee to perform the instrumental solos, which constituted one of the chief attractions of the concert. This amiable young lady is making such rapid advances on the road to real fame, that it is rather a difficult task to follow her, in all her triumphs, through the Rhenish provinces and Westphalia. She played Vieuxtemps' violin concert, No. I.; the first movement before, and the last two movements after the three songs. She was at first a pupil of Mayseder, in Vienna, but, as she owes her progress in the higher branches of the art to the Belgian school, her selection of the works of Vieuxtemps, Léonard, &c., springs from a kind of reverential feeling, which we cannot help respecting, especially, as Vieuxtemps' work, already named, by its style of composition, by the extravagant length of the whole, and by the spinning-out of certain enormously difficult passages, renders the achievement of success a task which is by no means easy for the artist. Mlle. Bido's play is distinguished by purity and volume of tone, by perfect power in overcoming all technical difficulties, and by a degree of vigour and endurance for which we should hardly have given one of the fair sex credit. Mlle. Bido differs most favourably from ordinary *virtuosos* by the partiality she displays for what is really serious and noble in art. The way in which she performed Beethoven's Romance, in the second part of the concert, convinced us most satisfactorily of her ability to conceive and interpret classical music of the very highest kind. R. F.

VIENNA.—At the Imperial Opera House the programme for the last week has included, among other pieces, *Le Nozze di Figaro*. It will, perhaps, scarcely be believed that the representation of such a work as this is anything but a triumph for the grand lyric establishment of the Hapsburg capital. Some of the characters are respectably supported, but, as a whole, the performance is, as I have already intimated, far from satisfactory. In the first place, Herr Esser, although a good practical musician, is not the man to conduct Mozart's music. He is far too plodding and dry for the task. With regard to the singers, Herr Draxler is quite out of his element—a regular fish out of water—as Figaro, the joyous, the careless, light-hearted, and astute. The same may safely be affirmed of Mlle. Liebhart as the page, Cherubino, although it is but an act of justice to state that she sings every note set down for her. What is wanting is soul and spirit. I cannot say much in praise either of Mad. Ellinger as the Countess, or Mad. Dustmann as Susanna, a part formerly sustained by Mlle. Wildauer. The other characters were played and sung rather better. But if Mlle. Liebhart does not make a good page, she is admirable as the coquettish farmer's wife in *Das Klockchen des Eremiten*, a part in which she has made a decided hit. Mlle. Wildauer plays Rose Friquet, but her appearance is not youthful enough, and her acting wants individuality. The male personages are well represented by Herren Mayerhofer, Walter, and Hölzel. I have just witnessed the *début* of a new tenor, Herr Morini by name. He selected the character of Arnold, in *Guillaume Tell*, for his *coup d'essai* before a Viennese public. He certainly was not a failure, but as certainly he is not the man to figure as first tenor at the Imperial Opera. He has many qualities to recommend him, but he fails in one most essential particular, which is nothing more or less than his voice itself. It is really painful to hear him attempting to "pump up" the higher notes. I am very apprehensive that Herr Morini is not destined to take possession of the vacant tenor-throne.—Herr Hans Schlager, the newly appointed director of the Mozarteum in Salzburg, has just left this capital. The Männergesang-Verein, whose chorus-master he had been for many years, got up an entertainment in his honour, on which occasion the Committee presented him, as a mark of respect, with a valuable ring, set with turquoises, diamonds, rubies, and amethysts, representing the colours of the Verein.—*From an occasional Correspondent.*

HOMBURG.—The new theatre is commenced, and will be completed by next summer.

BRUNSWICK.—The new theatre, built by Herren Wolff and Professor Ahlburg, is situate on the further side of the ramparts, opposite the Steinweg, and is surrounded on three sides by the ducal park. By the demolition of some houses, and the alteration of others, the Steinweg has been so widened, that it now leads directly up to the theatre. The arm of the river Oker, which runs just before the latter, has been bridged over, and thus hidden. The foundations of the building are of slabs of dolomite; the outer walls of stone, quarried at Lutter, near the

Barenberg; and the inner ones of brick. The theatre is 258 feet (German) long, 164 feet broad, and 110 feet high, from the cellars to the roof, which is covered with zinc. Opposite the Steinweg is a covered way with a balcony; at the back of the latter is a group representing two sphinxes holding a lyre, on which a swan is sitting. This is intended to typify the union of poetry and music. On either side are the masks of Tragedy and Comedy. In addition to the Duke's entrance, which is covered with a cast-iron roof, there are eight doors for the admission of the public, three for the members of the company, &c., and two leading to the residences occupied by the various officials and servants. The entrances to the pit and to the first and second tiers of boxes, are under the balcony on the west front, while those to the third tier and the gallery are on the north side, but so arranged that all the tickets are procured from one large pay-place. The staircases to the first and second tiers lead as far as the gallery, in case of need. All the corridors, staircases and vestibules are fire-proof. The stairs are formed of sandstone and iron. In case of fire, the audience part of the house can be cut off from the stage by an iron-wire curtain. The stage is 88 feet deep and 84 feet wide from wall to wall. The proscenium opening is 46 feet broad. The ducal state box is in the middle of the first tier. The various tiers are supported on cast iron columns, decorated with gold ornaments on a white ground. The curtains and cushions of the boxes are red. The house, which will hold about 1500 persons, is lighted by a chandelier with 150 gas-burners. On the ceiling are the Muses, painted in fresco. There are about 1200 gas-burners altogether in the house, which is heated by steam. Every precaution has been taken against fire.

MUNICH.—Herr Christian Seidel, a promising young composer, died here on the 18th September.

DRESDEN.—Glück's *Iphigenia auf Tauris* has been revived with the most cheering results. Everyone is delighted with the manner in which it has been produced, and is loud in praise of the conductor, Herr Rietz, for the care and energy he bestowed upon the rehearsals. Mad. Bürdeney, as Iphigenia; Herr Schnorr von Carolsfeld, as Pylades; and Herr Miterwurzer, as Orestes, were all that could be desired, and were frequently rewarded by the applause of a house crowded to the ceiling. Herr Degele was not, by any means, suited to the part of Thoas. The orchestra, chorus, and ballet contributed their fair share to the success of the revival.

FLORENCE.—Miss Allen Macleod, who will be recollected as a very charming concert singer, has recently made her appearance at the Pergola Theatre with unequivocal success. She sang in the *Paritani*, and is spoken of in the most eulogistic terms by the Florentine critics. As an actress Miss Macleod seems to have evinced a talent equal to that she is so well known to possess as a vocalist.

PRINCE GALITZIN'S CONCERTS.

A "MOZART NIGHT" was given on Wednesday, and attracted an unusually large attendance. So successful indeed was the performance, that it was repeated wholesale last evening, and again brought a crowd. The selection from Mozart included the Symphony in C, No. 1; the pianoforte concerto in C; overture to the *Zauberflöte*; and songs, "the very Angels weep, dear," and "Batti, Batti." The symphony is too seldom heard; if it cannot bear comparison with the *Jupiter*, the G minor, or the E flat, for power and grandeur, it is lovely throughout, and is as fresh as the song of a lark. It was most admirably executed, under the energetic direction of Prince Galitzin—who seemed as thoroughly *au fait* with classic music as with the lighter compositions of the modern school—and was, perhaps, the symphony best calculated to interest and enchain a mixed audience like that assembled at St. James's Hall on Wednesday. The overture, too, was played with remarkable fire and precision, and Miss Julia Woolf did her best to recommend the power and beauty of the pianoforte concerto to her hearers. Miss Augusta Thompson gave both the songs with much point and neatness. The second part was miscellaneous. Among the choicest features were a quadrille on Russian airs and a valse called "St. James's," both the composition of Prince Galitzin, and both to be counted among the most spirited examples with which we are acquainted of modern dance music. Another capital contribution to the repertory of Terpsichore was a new galop entitled "the Reindeer," written by Mr. Louis Diehl, descriptive of "sledding" in Russia, in which the crack of the whip and ringing of the bells play a prominent part. The galop pleased immensely and was loudly cheered at the end.

A Grand Ball is announced for Wednesday next.

DUSSIK, DUSSEK, DUSCHEK.

(Written expressly for the MUSICAL WORLD AND DWIGHT'S 'JOURNAL OF MUSIC' by ALEXANDER W. THAYER.)—continued from page 677.

Mad. Corri-Dussek, wife of J. L. Dussek and daughter of Corri the musicseller, was born in Italy—married—died.* [She was one of three (or four?) sisters, all of whom gained more or less reputation in England and on the continent. One of them was so much of a singer as to be taken by the "Great Cat—Little Cat—Great Catalina" (as the comic song of that day had it, to the exceeding indignation of the said "Great Cat—Little Cat—Great Catalina") to the continent to sing in her concerts. Of course, any adequate notice of these sisters—and they seem to be worth one—can only be drawn up from English authorities. According to Gerber and the *Leipzig Musik-Zeitung* (Dec. 15, 1802), Mad. Corri-Dussek was at that time in the first rank in London as a singer, pianist, and harpist—being in the former capacity *prima donna* in the professional concerts. She was also a composer, and Gerber gives the following list of works which had come under his notice in the catalogues of the firm Corri and Dussek:—

Three Sonatas for pianoforte, Op. 1; three do. for harp, Op. 2; three do. do., Op. 3; three do. pianoforte, Op. 3 (?); three do. for pianoforte, Nos. 1, 2, 3; Duchess of York's Waltz; German Waltz for the Harp; Rondo for do.; another Rondo for do.—Queries: Did Dussek desert his wife, or she him? Had they children? Who was Olivia Dussek, authoress of an arrangement for pianoforte and harp of "Rule Britannia?" (see "Harmonicon," vol. ii. p. 8). From a communication by Mad. de Fouché, of Brighton, it appears that Mrs. Dussek married the tenor Morant as second husband.

Franz Benedict Dussek, brother of J. L. Dussek, was born at Czeslau, March 13, 1766. According to Dlabacz, he was equally great as violinist, violoncellist, and pianist. "Already in his tender childhood," says Father Dlabacz, "he was so thoroughly taught the elements of music by his discerning father, as very often to take his father's place at the organ, when the latter was necessarily absent. Supplied with all needful musical knowledge, he some years later entered the service of the Countess of Litzau (Litzow), pupil of his father, with whom he also made the so profitable journey into Italy. There he found opportunity for higher culture, made the acquaintance of the principal Italian artists, and performed with applause in a great many concerts upon the violin, violoncello, and pianoforte, gaining thereby, at Mortara and at Venice, engagements as concert-master in the opera-houses, with a handsome salary. Having passed some years thus, he returned to Germany as a perfect artist, and was engaged in the cathedral at Laibach, first as violinist and then as organist. In 1790 he was still there in the latter capacity, and paid a visit to his parents in Czeslau, where he gave his friends many a beautiful proof of his musical powers. He has written many concertos, sonatas, and solos for his three instruments, which thus far, however, have remained in manuscript."

Such is the scanty account given by Dlabacz.

Gerber (New Lexicon) gives his name by mistake as Franz Joseph, and says merely that he was then residing in Milan, "where several of his vocal compositions had become known," and that in Leipzig had just appeared from his pen a trio or notturno for three flutes, and a sonata for pianoforte and violin.

The *Leipzig Musik-Zeitung* (Feb. 18, 1801), contains a long notice of music in Breslau, in which this sentence occurs:—"In the orchestra of the theatre the most notable are Herr Dussek (the younger), a good composer, and at present the first director; Herr Janetzek, a fine violinist, and second director," &c. Dussek could not have remained long in Breslau, but when he left the place I cannot determine; in fact, he disappears from the ordinary books of reference until 1816, when the *Leipzig Musik-Zeitung* of July 17, in a long article upon Italian theatres and composers, produces his name once more. Here is the passage:—"Herr Dussek, a Bohemian, and brother of the deceased Parisian pianoforte composer and virtuoso, produced at the last carnival in Venice a very fine *farsa seria*, 'L'Ombra, ossia il save dimento,' which pleased exceedingly. This talented artist has been for more than twelve

years in Italy, and has composed nearly an equal number of operas and farces for Turin, Milan, and Venice, all of which had more or less success. At present he is in Venice, in the position of capellmeister to the Austrian regiment of infantry known as the Davidoritch—a very profitable situation. I neither know Herr Dussek personally nor anything of his music; but so much is certain, that here he is a great favourite, and Herr Orlandi, the composer, described him as a man of very superior talent. For instance, he had been known to compose overtures on the day when the operas were to be given without scoring them, but writing the parts separately, and giving them at once to the orchestra. *Relatu refero.*"

Some months later (March 12, 1817) the *Leipzig Musik-Zeitung* gives us in its Milan correspondence a "List of Operas composed by Herr Franz Dussek," with the remark that "this talented artist plays almost all instruments skillfully."

Opere Buffe.—La Caffetiera di Spirito; Il fortunato Successo; La Feudataria; L'Impostere; Voglia di dote e non maglie; Il Trombetta; Matrimonio e Divorzio in un sol Giorno.

Opere Seria.—Roma Salvata.

Farse.—Il fortunato Successo; L'Incantessimo; La Ferita mortale; L'Ombra, ossia il save dimento.

In which list it will be noticed that the same title appears in one case both as an "opera buffa" and as a "farsa." The correspondent adds, that Dussek had also produced several pieces of instrumental and church music.

It is true that these are scanty notices of a man who, at a time when Winter, Simon Mayer, Guglielmi, Paer, Nicolini, Cherubini, Coccia, Vaccai, and their contemporaries, were still writing for the Italian stage, was popular enough to have engagements annually at Turin, Milan, or Venice, for the composition of operatic works; but is it not strange that the writer who noticed him in Schilling's Lexicon (vol. ii. 1840), could only give the following paragraph?

"Dussek, Franz Joseph (should be Franz Benedict), brother of Johann Ludwig Dussek, but an artist of less importance, lived at Milan, and published there several minor compositions, such as trios, sonatas, &c., for flute and pianoforte, which however did not succeed so well as his vocal compositions, which consist of songs of all kinds, romances, canzonets, also a few ballads more ambitious in form, &c. Nothing more is known of him, but that is no loss to the history of music."

Veronica Rosalia Dussik-Cianchetti, sister of the preceding, was born at Czeslau in 1771, and taught singing and the pianoforte by her father. After being favourably known in Bohemia, her brother called her over to London, where she appears to have gained a "good deal of reputation, and where any one anxious about her subsequent history must naturally seek it. Dlabacz gives 1795 as the date of her emigration to England; and as in the few notices of London musical matters, which are to be found in any authorities previous to that date, she is not mentioned, it is natural to suppose him correct. In Spazier's *Berliner Musicalische-Zeitung*, July 6, 1793, for instance, the Professional Concert is noticed, and it is said, "the principal soloists are Dussek, who makes a great sensation here; Mad. Dussek (formerly Miss Corri) is the principal singer; Mad. Storace, a good actress on the English stage, sings here also," &c.; but no mention is made of Fraulein Dussik.

She married Pio Cianchetti, a music dealer in London, not long after. In the autumn of 1804 she was in Leipzig, and the *Leipzig Musik-Zeitung* (Oct. 17) gives us this much about her and her doings:—

"Mad. Dussek-Cianchetti, pianiste, sister of the celebrated composer-virtuoso, played a concerto of her brother, not without skill, and another; as also a quartet of her own composition; her little five-year-old son also played several little pieces very prettily."

March 16, 1805, she gave a concert in Berlin, at which she gave a concerto of her own composition; her brother, his great concerto in G minor; and the child, with his mother, variations for four hands upon "God save the King."

Franz Dushek (properly Dussek), the friend of Mozart, was born at Chotieborek, in the circuit of Königsgrätz, in Bohemia, Dec. 8, 1736. He was the son of poor parents, and the notices of his birth in various authorities make it at least probable that they were peasants, in something like the condition of serfs, on the domain of the Sporck family. Dlabacz quotes from a Prague

* Dates not supplied in the MS. — (Ed.)

newspaper, which calls Duschek "a subject of Herr Johann Karl von Sporck, Count of the Empire." This count put him to school—why this peasant boy rather than others is not mentioned—or, at all events, "had him taught reading, writing, and music, and then sent him to study at the Jesuit seminary in Königsgrätz. Here, however, he remained but a few years, because his well-formed and sound body was so disfigured (*verunstaltet*) through an unlucky fall, that he saw himself forced to give up study, and seek his fortune alone in music. His Mæcenas, however, did not desert him. He called him to Prague, had a masterly musical education given him, and made his wonderful skill in teaching known to the high nobility of Bohemia. He was one of the first to introduce a delicate and pleasing style of pianoforte playing. He has been the teacher of most of our young nobility, and has formed several of our musicians. Among the latter are Kozeluch and Massek (Maschek), and his (own) wife Josepha, so much admired also in countries outside Bohemia." (Dlabacz).

Gerber adds a particular or two in the few words devoted to Duschek in the *New Lexicon*:—"Count J. C. von Sporck took him up a poor peasant boy, on account of his good musical talents, and sent him to Vienna to Wagensail. Here young Duschek made such improvement that, upon his return to Prague, he was not only then considered the best pianist there, but retained this reputation through life."

A correspondent of Cramer's "*Magazin*," dating August, 1783, notices him as deserving the first place among the "best composers and worthiest men of Prague." "He has lived here," says he, "for many years as professor of music, and has educated many skilful pupils. His principal instrument is the pianoforte, which he plays as one of the very first artists. His compositions mostly 'go upon this instrument.' He has set many excellent pianoforte concertos, quartets, trios and sonatas, which have been well received everywhere. He has also, as you perhaps know, composed many symphonies for the full orchestra, with or without obbligati instruments, quartets, and the like. Various and entirely new works, which as yet have come into nobody's hands, are to be had of him at a reasonable price. His new pianoforte sonatas, for four hands, are particularly fine. Besides his talents as an artist, he is everywhere known as an honest and, in every sense, great virtuoso, and as a man of noblest, worthiest character, free from all pride and selfishness. He embraces every opportunity for benevolence, exhibits ever a noble and magnanimous spirit, is very fond of society, and has often been a father to the unfortunate and deserted."

There is, of course, little to relate of a man living in the exercise of his profession. Two or three visits to Salzburg with his wife, where he became acquainted with the Mozarts, one of these visits being when the Mozart was but a child, an occasional journey to Vienna and Dresden—such seem to have been all the interruptions to his uniform course of life. When the Mozarts were in Prague they were much with the Duscheks—I think they stayed at their house; at all events, they often come up in Mozart's letters and in the history of his visits there. He died on the 12th of February, 1799. In the obituary notice of him which appeared in the *Leipzig Musik-Zeitung*, there is nothing to add to the foregoing. His relations with Mozart are fully enough discussed in the biographies of the latter.

Josepha Hambacher Duschek, wife of the foregoing, was born at Prague, March 7, 1753. She was the pupil of her husband, and became distinguished both as a singer and as a pianist. Gerber, writing before 1790, says, "she was not only distinguished in Prague for her beautiful voice and excellent method, her bravura singing both in German and Italian, and her very fine recitative in both these languages, but was before most of her sex in her taste and insight in vocal composition, and by her masterly pianoforte playing."

Cramer's Prague correspondent (*Magazin der Musik*, i. 998), writing in August, 1783, when she was thirty years of age, is quite enthusiastic about her and her husband. He calls her "one of our first female musicians, who surpasses many of the Italians both in power and in artistic qualities—both in delivery and method. She combines with a round and full voice a style pleasing, beautiful, and highly cultivated. In difficult and passionate bravura singing she has such facility, that every hearer

must acknowledge her worthy the first place in the service of the most splendid court. Her recitative, both German and Italian, cannot be surpassed in expression and correctness by the first Italian songstresses. She composes also, and, in case of necessity, with little preparation, very correctly, and for all sorts of voices. She plays the pianoforte masterly. The house of these two worthy virtuosos is one of the favourite rendezvous of musicians here, and is open to all who are distinguished in art or science. Every stranger artist is received at their house, and is introduced by them into society. Every Friday they give a private concert, and all strangers (artists) are invited. Large offers have been made her to join the opera in Vienna, but the Duscheks prefer their still quiet life to a theatrical career, and remain in Prague, where they are honoured and admired by all friends of music."

Out of Prague she was not rated so high, although her concerts seem to have been always well attended. Jahn (*Mozart*, vol. iv. pp. 285 *et seq.*) gives a sketch of her, and cites some of the opposing opinions; especially that of Leopold Mozart, who did not like her at all as a singer. Schiller and Koerner's father are also quoted.

Mozart's reception by Duschek in Prague, in 1789, and by Mad. Duschek soon after in Dresden, is described by him in letters to his "*Wifeling Stancere*," which are given by Jahn (vol. iii. 476—478).

As early as 1777 when the Duscheks were in Salzburg, Mozart wrote for her the air, "Ah! lo prevedi," and a rondo; and when in Prague, to bring out *Don Juan*, the recitative and aria "Bella mia fiamma." It was this air which he composed in durance vile, as his own son has stated, which puts an end to the old story of some nobleman having locked him up in a room to get an air from his pen. The relations between the Duscheks and the composer were such that a joke of this kind might be perpetrated without causing hard feelings (Jahn, iv. 304).

When Beethoven was in Prague, in 1796, he composed the "Ah, perfido" for her; at all events, in a concert which she gave in Leipzig, in 1798 (if my memory serve), she sang an "Italienische scena und aria, componist für Mad. Duschek by Beethoven," which must have been this one.

In 1800 (printed April 23) the *Leipzig Musik-Zeitung's* Prague correspondent writes, "In the art of singing, the celebrated Josepha Duschek still stands at the head. She is in this branch still our first female artist." When about fifty years of age she ceased to sing in public, as we see from this passage in the *Leipzig Musik-Zeitung's* Prague letter (Sept. 3, 1806): "Since Mad. Duschek—an artist in the full significance, who, in a more favourable position, would long since have filled all Germany with her fame—closed her public career, Prague has had to do without the advantage of a good native singer," &c. When she died I have not been able to learn, but it is stated that she lived to be quite aged.

In addition to the Dussiks, Dusseks, and Duscheks already sketched, one more appears in the musical journals of 1831—5, whose name is variously written Duchek, Düsseck, and Duschek. He was, and for anything I know still is, a concert flutist, who played publicly in Prague, Munich, Stuttgart, Zurich, &c. What his parentage was I have no means of knowing.

LETTERS FROM AN AMERICAN IN LONDON.*

No. 8.

(See *MUSICAL WORLD*, Nov. 16.)

London, Aug. 10.

WHAT I have said of *Don Giovanni* will give some idea of the superb style in which great operas have been presented this year in the theatre at Covent Garden. At least it will confirm what most have read about it—if, indeed, there has been any disposition, or any chance to read the musical journals at all during a rebellion and struggle for our Union, and for all that freemen hold dear. But I have spoken only of one opera among the eight or ten that I have heard. A yet more memorable experience, considering how comparatively rare have been the chances to hear such a work, was Rossini's *Guillaume Tell*, which I had finally the good fortune to hear here

* Addressed to *Dwight's Boston Journal of Music*.

twice, after having missed it everywhere upon the continent. The impression this great work has made this season in London, shows how mistaken was the indifference with which it was dismissed after two or three performances some years ago in Boston, and never again revived or called for, except by a few now and then of the more earnest music lovers, who are ever in the minority. It was pronounced heavy, tedious, too much abounding in great choruses and complex ensembles, and not allowing sufficient prominence to individual singers (for the crowd always think more of what is personal), too clumsy in its dramatic structure to be saved by even the best of music, and so on; it drew a full house once, and the public fell off the next time; there was in fact too much in it, too much musical matter, too many ideas, too much subtle beauty, too much truth, to win the lazy admiration of those who get all they want in the simple and direct plots and climaxes of Donizetti and Verdi. The *habitués* of modern Italian opera found such a work as *Tell* as "slow," and foreign to their tastes as a grand symphony or an *Israel in Egypt* oratorio; and the ephemeral critics, who never lack opinion and assurance, did not hesitate to pronounce the masterwork of the greatest lyric genius that Italy has ever produced, a failure! Those who had studied and who knew the music apart from the performance, knew that the failure lay in the performance, and in the unprepared sense of the audience, and not in the composition. But *Tell* was laid upon the shelf and not again attempted, any more than was *Fidelio*, while the *Trovatore* continued in perpetual demand. And so it ever has been in England until this season just past. Probably it never had such justice done it in the presentation before. But now that it has been seen and heard with competent singers, superb orchestra and chorus, perfect scenery, ballet, &c., now that it has been thoroughly learned and mastered, all co-operating *con amore* in a complete ensemble, the London public have at once recognised its beauty and its grandeur, the rare originality, the rich and exquisite invention, the fresh, true local colouring of the music. Nine times during the season has *Tell* been given, and always to the most crowded and enthusiastic houses. It takes its place now among the prime favourites, the standard works, like *Don Giovanni* and the *Barbiere*, and will have to take its turn in every coming season. To the credit of English taste—is it not?—and to the justification of a genuine great work of genius against the superficial fashions of the day.

The last performance was in every respect magnificent. Those lovely choruses of the first act, so fresh and pure in their expression, so free from cheap sentimentality, from what is common place, and from what is overstrained, so natural, yet of such wondrous art, so thoroughly Swiss in tone and sentiment, where else in Italian opera, and in how many German operas, is there anything comparable to them? What has Meyerbeer done, with all his ingenuity, all his wealth and novelty of instrumentation, that can charm and go right to the heart, filling us with genial warmth, and bathing every sense in morning freshness, like unto these? You can never grow weary of their sound. It is like walking through the Alps themselves, and sailing on the blue lakes. More than ever, since I have been in Switzerland, have I felt how truly all that nature is reflected in Rossini's marvellous tone-pictures; how its very atmosphere and echo, its lights and shadows, its essential characteristic, which all travellers feel and no one can express—at least not better than Schiller, who was never there—have impressed their subtlest and most delicate vibrations as it were upon the sympathetic medium of his music. Constantly, while upon or about the Lake of the Four Cantons, would snatch of these Rossini melodies and choruses float unconsciously into my mind. And *vice versa*, the singing of them, on the rich background of so glorious an orchestra, and such poetically complete and truthful scenic suggestion, brought back the real scene, the real breath and touch of mountain presences, in the most vivid manner. A stereoscopic view is nothing to it; that gives the outward form, but this gives the soul of Alpine nature.

I need not say how finely all the choruses were sung. And what an exquisite and holy charm was breathed in all that music of the wedding episode, where the three couples of young mountaineers are united by the good old pastor in the presence of their kinsmen and neighbours, and amid those eternal hills! How faithfully the music mingles the sense of peaceful happiness and sad

presentiment! The chorus is positively religious. The dance which follows, hardly less so: lovely as it is, and full of grace and novelty, it is yet a minor strain, and seems to anticipate the trials and tragedies in store for the peaceful and free-souled dwellers of those picturesque and wholesome vales. All the music of this part is innocence and chastity itself, and full of unaffected love and piety. Passing to the great act, the second, where the patriots (we will not call them "confederates" now!) of the three cantons meet at Rütli, we have perhaps the grandest and most sustained climax in all lyrical music. Some of the passages are worthy of Beethoven. The trio of the three leaders; the triple chorus, into which tribe after tribe enter as they arrive in their boats (first seen afar on the moonlit lake), or down the mountain passes; and, finally, the oath of federation, with its tremendous orchestral accompaniment—those double basses speak like a voice from Horeb—are thrillingly sublime, delivered as they were on this occasion. The only things in opera to be compared to this grandeur are, perhaps, some passages of Gluck, and in the last part of Mozart's *Zauberflöte*—and yet these are too different in character to be compared to it. The charmingly Swiss prelude to this act, too, was made thoroughly appreciable, both musically and scenically. I did not suppose it possible to put upon the stage so beautifully true an image of Swiss scenery; and when the groups of old and young descend the mountains, towards the moonlit lake and the little church with lighted windows on its edge, amid chimes of bells and all the mountain sounds, and ringing horns of hunters nearing and receding on the other shore, it requires but little imagination on your own part to find yourself back there.

Of the last two acts, which were judiciously abridged, I need not speak; for everybody knows that there is a great fault in the dramatic structure, the plot of the piece, whereby the climax of its interest is over with the second act. Much fine music remains, though; and wonderfully fine is all the music of the dances in the festival in Gessler's presence in the square of Altdorf. Pity only that it was not all given. When one sees graceful and characteristic dancing to such music, he cannot help wondering what it would be to witness an entire dramatic ballet, such as lasts through an evening, wholly set in motion by music so significant and full of genius, instead of by such unmeaning prettiness of poor French melody as are commonly danced to.

The principal singers were all good. In the first place Tamberlik, who was the Arnold. A glorious tenor, although past the prime. No man could be better suited to this noble part, both to its wooing and to its heroic side, but more particularly to the latter. He is the greatest of declamatory tenors (I must except Sims Reeves in the oratorios). No other has such crisp and manly resonance in the recitative. Every tone stands forth so round, distinct, and positive—the musical "large utterance" of the gods. The tones, too, are pure gold in their substance; warm, rich, sound to the core. He is very great in the superb bursts and climaxes of the principal arias, "O, Matilda," in the second act, and in the patriotic rally in the last act, where he makes the famous *ut de poitrine* so effectively—whether it be really a chest tone with him or not. His performance was thoroughly inspiring that night, and carried all before it. But in the purely singing style, sustained *cantabile*, he is not to be compared to either Mario or Reeves. M. Faure made an excellent Tell, as he did Don Giovanni. Sig. Polonini made the part of the old Melchthal remarkably impressive; and Herr Zelger, a giant of a German, with a ponderous *basso*, did good justice to the music of Walter. The picturesque and difficult little high tenor part of the fisherman, who opens the first scene, singing as he mends his nets, was beautifully given by Sig. Neri-Baraldi; and Tagliafico, the baritone, of Protean cleverness in all sorts of characters, was Gessler. The ladies have less to do in *Tell* than in most operas; love, here, must be secondary to country. The part of Matilda was filled, in the former instance, by Mad. Miolan-Carvalho, a serious, quiet-looking Frenchwoman, who sings very nicely as to style and method; and the last time by the pretty young wife of the tenor Tiberini, née Ortolani, of whom I have before spoken. The brave boy of Tell, rejoicing in the name of "Jemie," was very well personated by Mad. Rudersdorff, who has plenty of bright execution, with a rather worn and uninteresting voice.

Sept. 6. Another interruption!—for the European tour is over, and the preparations for departure, besides the intervention of the Birmingham Festival, have stolen away the opportunities of writing. This letter, therefore, which was waiting for completion, must go off as it is. D.

TO CORRESPONDENTS.

BIRMINGHAM.—We shall be very happy to receive any report, guaranteed by our correspondent.

C. T. H.—(Edinburgh). We shall be glad to receive the compositions.

PETER. "Pen and Paragraph."

NOTICES.

TO ADVERTISERS.—Advertisers are informed, that for the future the Advertising Agency of THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'Clock P.M., on Fridays—but not later. Payment on delivery.

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TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, NOVEMBER 23, 1861.

To the Editor of the MUSICAL WORLD.

SIR,—There is a preface to certain "*Hefts*" of national songs, with accompaniments by Beethoven, published recently by Peters of Leipzig, and edited from MSS. in the Royal Library at Berlin, by Franz Espagne, who now has charge of the musical department of that institution. It may seem rather late to be making notes upon something which appeared nearly a year ago; but as it never met my eyes until a few days since, owing to my absence from Germany, the delay must be excused. Although not yet fully prepared to go into the history of Beethoven's national song arrangements, nor feeling called upon to correct every error which I detect in the constantly increasing Beethoven literature,* still, on the general ground, that every one able to do so is bound to correct mistakes and misapprehensions which affect the reputation of others, especially of the deceased, and that too as soon as possible, I make these few notes: for M. Espagne—of course unintentionally—has done the late George Thomson great injustice in some of his remarks upon that gentleman's publications of national songs and melodies.

Not to do M. Espagne injustice, in turn, here is his preface translated entire:—

"The songs which appear in this publication are taken from the original manuscript of Ludwig von Beethoven, which, in the year 1846, passed from the possession of Professor Schindler into that of the Royal Library in Berlin. This MS. contains in all seventy melodies of different nations, arranged for one, two, and three voices, with an accompani-

* What a task that would be in relation to the last new volumes of Lenz!

ment for the pianoforte, violin, and violoncello; of these a few appeared in the '25 Schottischen Lieder, op. 108,' published by Schlesinger; others in the collections of English, Scotch, and Irish songs, published by G. Thomson in Edinburgh, the rest still remaining unprinted. Those in Thomson's collections are, in regard both to text and music, not only incorrectly printed, but altered and abbreviated at will. To give but two examples; in the song, 'Charlie is my darling,' the last eight bars are omitted, and in the 'Miller of Dee,' the last fifteen, so that both end in a minor instead of a major key. Besides, Thomson's collections have long since disappeared from the book trade, while in Germany, owing to the high price, they were never widely diffused. Hence there has long been a want of a correct and complete edition of these arrangements, which Beethoven undertook with so much zeal. (The number already known to me is 157.)

"That this has not been long since undertaken, especially with the still unprinted songs, is owing mainly to the circumstance that in the MS. of the composer the text is always wanting. Now, though there is no difficulty in finding the words to single well-known airs (as Nos. 1, 3, 4, of the first, and No. 1 of the second "*Heft*"), yet it was by no means easy to find them for the old Irish and Scotch melodies, and most difficult indeed to obtain those belonging to such as are superscribed by Beethoven, 'German,' 'French,' 'Spanish,' 'Portuguese.' To many of the old Irish airs the original texts are lost; also to many of the Scotch. As Thomas Moore wrote new songs to 124 Irish airs, so Thomson procured for a great number of popular melodies new songs from Burns, William Smyth, Walter Scott, Joanna Baillie, Thomas Campbell and others. A part of these lay before Beethoven, while engaged upon the melodies; others not, as appears from the composer's directions for the "*tempi*" and execution, his notes as to the number of stanzas, and especially from the rhythm.

"Whenever doubts as to Thomson's texts came up (as in case of almost all the airs to which Moore wrote songs), I have sought in older collections of Scottish, Irish, &c., popular melodies, for the most part printed in the last century, the original text, which, owing to the difficulty of obtaining such materials, has proved no small labour.

"The translators of the English texts, Herr Hüffner and G. Pertz, have made a special point of retaining the original rhythms, so as to give the completest possible imitation of the originals; and I hope that their efforts, compared with those of others in the same field, will be found decidedly successful.

"The deciphering of Beethoven's MS. was a task of no small difficulty, especially certain passages, which had been repeatedly corrected, crossed out, or altered with lead pencil. But the experience of several years, during which these and other MSS. of Beethoven have much occupied me, has made me sufficiently master of their peculiarities. I have added nothing but a few necessary directions for execution—have changed nothing but a few false notes, evidently arising from haste in writing.

"My particular thanks are due to Herr Professor Jahn for his kind loan of a copy of forty songs carefully corrected by Beethoven himself, and to Professor Schindler for his friendly communications upon several matters involved in my work.

"FRANZ ESPAGNE."

"Berlin, Dec. 1860."

In perusing the foregoing, we cannot avoid the inference that the writer has never seen a complete copy of Thomson's publications; or if he has, that he has not read with due care the prefaces to the three collections. Else, how could he have failed to know that all the songs published by Schlesinger are among the thirty-nine (out of 300) arranged by Beethoven, and printed in Thomson's Scotch songs? And how, too, could he have spoken of Thomson's "English" songs, there being no such collection? It is, however, with the charges against Mr. Thomson that we now have to do—strictures which, it is hoped, will be clearly seen to be undeserved, and based upon mere mistake and misapprehension. These strictures are twofold in character: those which relate to the text, and those upon Thomson's treatment of Beethoven's instrumental accompaniments.

As to the text, M. Espagne evidently supposes the collections of Mr. Thomson to be antiquarian in character and purpose. This, however, was not the case. Mr. Thomson was neither a publisher nor a musician by profession. He was simply an enthusiastic admirer of Scotch national melodies, and so much of a musician as to have composed him-

self some very beautiful airs, of which No. 215 of the Scotch collection is an example. His object was to rescue from oblivion the old national airs by giving them *new texts*; the character of most of the old songs being such as to exclude them from cultivated circles. Here are his own words:—

"To furnish a collection of all the fine airs, both of the plaintive and the lively kind, unmixed with trifling and inferior ones,—to obtain the most suitable, and finished accompaniments, with the addition of characteristic symphonies to introduce and conclude each air;—and to substitute congenial and interesting songs every way worthy of the music, in the room of insipid or exceptional ones, were the great objects of the present collection."

But while it was an express object of the publisher to give to the old melodies new texts, he had so much regard for the archæological side of the question as to print in every case possible the old title of the air, thus giving to the antiquary the necessary clue to the old text where any existed. If M. Espagne had, therefore, a complete set of Mr. Thomson's volumes at his command, he would at once have seen what text belonged to each melody (in all cases of British and Irish airs), and not found it necessary to consult the collection of Thomas Moore, which *was but an imitation of Thomson's work, and subsequent to it*. Moore did himself for his old national melodies what Thomson engaged Burns, Scott, Byron and others to do for them,—that is, write new texts.

As to the texts, then, the question resolves itself simply into this, viz.:—has a collector the right to give a new text to an old melody? The success of both Thomson's and Moore's collections shows how the public has judged on this point. Moreover, as the antiquarian interest has been principally begotten by that success, and as our language has been enriched by a vast number of beautiful songs,—100 from Burns alone, and more than that number from Moore, called out in this manner,—I submit that praise rather than blame is to be awarded to the generous Scotchman who so largely sacrificed time and labour during half a century, and who paid Beethoven alone more than 550*l.*, nearly all of which was on account of his share in the publications under notice.

But a more serious charge against Mr. Thomson is that of not having printed Beethoven's arrangements in their integrity, and of altering and abbreviating the music at will. To this it would be a sufficient reply to say that M. Espagne has never seen the manuscript from which Thomson printed. But as this might seem to be rather evading than answering the charge, the following facts are added, to prove that no single manuscript, either in Beethoven's hand or that of his copyist, is a sufficient basis for such an assertion.

1. A proof of this is to be seen in the very MS. in the Berlin Library, in which the Scotch air, No. 10 in Schlesinger's publication (203 Thomson) in E flat, is found to be in F.

2. Another proof may perhaps be seen in the following citation from a letter of Beethoven to Thomson:—"Comme les trois exemplaires de ces cinquante trois chansons écossaises que j'ai vous envoyé il y a longtemps se sont perdus, et avec eux la composition originale de ma propre main, j'étais forcé de compléter mes premières idées que me restaient encore dans un manuscrit, et de faire pour ainsi dire la même composition deux fois."

3. Several of Beethoven's arrangements were found to be unsuited to Thomson's work, and the melodies—in one case *nine* at once—were sent back to Vienna to be recomposed. Beethoven executed the order, wrote them a second time, and was paid in full as for the original arrangements.

4. Beethoven, in some cases, sent Thomson two different

arrangements of the same air—and here is a citation from a letter to this point:—"J'ai composé deux fois le No. 10 des derniers dix airs. Vous pouvez insérer dans votre collection lequel de deux vous plaira le plus."

5. Thomson was so scrupulous in his determination to do Beethoven no injustice in printing his arrangements, that, in those days of difficult communication between Great Britain and the continent (owing to the "Napoleonic ideas,") he was at the great trouble and expense of sending the two volumes of Irish airs in print to Vienna, to receive there Beethoven's last corrections. These corrections were made, sent to Edinburgh, and the plates corrected accordingly.

6. As to the "Charlie is my darling" and "the Miller of Dee," it may be replied, in general, that Mr. Thomson, a Scotchman and an enthusiast for his national songs, may be supposed to have been a better judge than the German Beethoven, whether these songs should end in a minor or a major key. But I will add that in my carefully made thematic list of all the songs printed in Thomson's collections, with Beethoven's accompaniments, neither of these two is to be found. One might easily have been overlooked—hardly both of them. I think, upon examination, it will appear that Thomson has printed these songs with the accompaniments of Haydn or some other composer.* At all events, from the considerations above given, it is clear that M. Espagne goes too far, when he makes these two songs the basis of so severe a charge against the late Mr. Thomson.

Again, M. Espagne says, a part of the new songs written for Mr. Thomson's publications lay before Beethoven while at work upon the melodies, and a part did not; and then he proceeds to prove the latter part of the assertion. He has here taken much needless pains, for a glance at the correspondence shows that *no texts* were sent to the composer. The reason was this, that as new songs were to be written to the melodies, it was necessary that the music should first be complete, as the poetry was to be adapted to the music—not the music to the poetry—a method of proceeding which, after it was explained to Beethoven, received his hearty approval, as is clear from the *last* of the following citations from his letters.

To the letter announcing that in eight days the first forty-three airs will be published and ready to be sent to Edinburgh, there is the following postscript:—

"Une autre fois je vous prie aussi m'envoyer les paroles des chansons comme il est bien nécessaire de les avoir pour donner la vraie expression Ici on me les traduira."

Again, the next year, after finishing another set, he writes:—

"Je voudrais bien avoir les paroles de ces airs écossaises, pour en faire usage en Allemagne, des que vous les aurez publiés en Ecosse. . . . Je vous prierais de m'envoyer les paroles notées sur la simple mélodie."

At a still later date Beethoven goes so far as to threaten to arrange no more of the melodies unless Thomson sends him the texts. This called out a letter from the publisher (which is lost, unless a copy is retained in Edinburgh), in which the matter was explained. This is clear from the following passage in Beethoven's reply:—

"Pour la reste j'approuve fort votre intention de faire adapter les poésies aux airs, puisque le poète peut appuyer par le rythme des vers sur

* I was indebted to Mr. R. E. Lonsdale for a complete set of Thomson's volumes. As I have no object but truth in this matter I should be thankful, if any one will consult the work, and give the fact in relation to these two songs whether for or against my view.

quelques endroits que j'ai élevé dans les ritornelles, par exemple, dans l'une des derniers où j'ai employé les notes de la mélodie au ritornel."



Thomson seems at one time to have thought of adding a volume or two of other national melodies to those which he published, and to have written to Beethoven about it. The following passage from a letter of the composer, viewed in connection with the arrangements of such airs, found among his papers, seems to prove this:—"Quant à chansons," says he, "*de divers nations, vous n'avez que prendre des paroles en prose, vous y réussirez parfaitement. Quant à vos autres propositions,*" &c. &c.

I conclude by expressing my thanks to M. Espagne for undertaking a work which I urged upon him in January 1860, and the hope that he will recall his preface and insert a new one in its place.

A. W. THAYER.

It would now seem altogether superfluous to assert that the Monday Popular Concerts are among the surest and best aids to the advancement and dissemination of good music. Each succeeding year has demonstrated the power they exercise in promulgating a sincere admiration and a refined taste for all that is real and beautiful in the art; and universal opinion has decided that no superior school exists in England for obtaining a knowledge of the graver works of the masters, or of directing that knowledge to a more beneficial result. At no former period, however, could the Monday Popular Concerts have proved of greater utility than the present, or their services have been more earnestly required to act as a counterpoise to the unwholesome influence engendered in certain establishments purporting to instruct and amuse the public through the instrumentality of music. Those brilliant and lordly temples, falsely erected to the Muses, yclept Music Halls, have proved the greatest enemies on record to true art. They foster a spurious taste and an unhealthy feeling, and do a thousand times more injury to the cause of music than the direst hostility. When the youth of London resort to these free-and-easy places of amusement, where they can enjoy their pipe, their glass and their song in unison, at charge of the smallest possible fee, they insensibly lose all interest for higher entertainments, even though a real appreciation of what is good may be latent in their composition, and work themselves into that state of semi-brutishness that would be satisfied with the dullest music interpreted by the most incompetent singers. Under the influence of such strong stimulants as tobacco and alcohol, criticism falls asleep, and taste dies a natural death. The sublimest inspirations and the most worthless efforts are inseparable and indistinguishable, and noise and vociferation become the only desideratum. And how have managers brought things to this pass? One or two popular names are required to attract a crowd to the hall. No further heed is taken; bitter beer and tobacco accomplish the rest. Even the "popular" artists may have won their celebrity by any other means than the strictly legitimate. One may play the fiddle in the most remarkable manner, standing on his head; a second may transcend by singing through his nose; a third may recommend music by gesticulation rather than vocalisation; a fourth excel in blacking his physiognomy; a fifth in the rapid clattering of bones, &c. All artists of this eccentric kind are immense favourites, are extravagantly paid, and are invariably received with greater

applause than Mario, or Adelina Patti. Now, when we remember that some twenty or thirty of these flaunting gin-and-music palaces are every night, Sunday excepted, offering their tinsel attractions to the listless youths and fragile maidens of the metropolis, need we be surprised that true places of art entertainment are deserted, and that music stands in need of some counteracting influence to protect the community from imposition and to knock the impostor on the scone? It would be absurd to attempt to put down Music Halls. Let them burn in their own sphere. They have perhaps their uses, and may help to thin gambling houses, and entice "gents" to less objectionable places of recreation than those they might otherwise frequent. We only find fault because the directors pretend to have music executed in a creditable manner, which is not the case, and because the performances create a false taste in weak minds, which can never be eradicated. The mischief these saloons do is incalculable, and we should, therefore, hail with delight the establishment of concerts like the Monday Popular Concerts in the neighbourhood of every one of them, assured that in the end good music would prevail against ebon complexions, acrobat accompaniments, bones and banjos.

The Monday Popular Concerts have their distinct mission, and are carrying it out with every prospect of eminent success. Let no music hall dare to come within the sphere of their attractions. Before their steady and pure light its false lustre would grow pale, and expire like an ignis fatuus before the full glory of the risen day.

Mlle. PATTI.—At Dublin, this young artiste has recently had quite an ovation; the horses being taken out of her carriage by the crowd as she left the Theatre Royal. They dragged the vehicle from the theatre to Morrison's Hotel, several mounting to the roof and others clinging to the back. The shouts of the populace followed them to their destination, and when they arrived there, they begged, or rather insisted, that Mlle. Patti would address a few words to them from the balcony. This she very graciously agreed to do, and presenting herself in the balcony, notwithstanding the drenching rain, she thanked her Dublin friends cordially for their generous patronage, and showered upon them the bouquets she had previously received from the audience.

MADemoiselle PATTI left London on Tuesday for Berlin, where she is engaged to appear at the Royal Opera House in a series of Italian operas.

MR. GEORGE FREDERICK GRAHAM, son of Mr. T. Graham, organist and choirmaster of the parish church at Wigan, has been unanimously elected to a similar appointment at the parish church of Holywell, in Flintshire, out of thirty-nine candidates.

PHILHARMONIC SOCIETY.—At a general meeting held on Monday evening at Messrs. Broadwoods' the nights on which the concerts for the ensuing season of the above society are to be held, were arranged to take place as follows:—March 10, 24; April 7, 28; May 12, 26; June 9, 23; the Jubilee on the 14th of July, 1862.

MR. MYERS'S EVENING WITH TOM MOORE.—On Monday evening, at the request of the Committee of the Working Men's Association, Mr. Myers gave a reading of his interesting "Evening with Tom Moore," at Stormont House, to a most appreciative audience. It was gratifying to see the avidity and intensity with which every anecdote and incident connected with Erin's greatest bard were listened to. It was read so distinctly, earnestly, and graphically, that it was frequently applauded in the course of its delivery. Mr. Myers had the assistance of Mr. Morant, Mr. East, and Mr. Aspull, who accompanied the songs and glees with his usual tact and skill. A vote of thanks was proposed by Mr. Anketelle of Ladbroke-square, who, in a speech of considerable length, commented with much historic ability upon the state of Ireland, from the time of King John, through the Cromwellian period, the rebellion of 1798, to the present time. The motion was seconded by Mr. Pitman of Ledbury-terrace, who observed that a repeti-

tion of the glee of "Row, brothers, row" would be another addition to the gratification they had received. It was immediately complied with, and the vote of thanks was awarded with acclamation to Mr. Myers and the gentlemen who so kindly assisted him. —*Bayswater Chronicle*.

CONCERT OF THE BROTHERS BOOTH.—We were much pleased to find Westbourne Hall well filled with a fashionable audience on Monday week, when the Brothers Booth gave their first grand concert. These young and talented candidates for musical fame have been for some time located in our district, and have silently and surely worked their way, not more by their musical abilities than by their modest and unassuming manners, and their evidently amiable dispositions. The whole concert was given with an éclat worthy of note. One of Beethoven's trios (Op. 2) was played *con amore*. The variations were well brought out and displayed the respective powers of the brothers to great advantage. Herr Lehmeier's tone and touch were much admired, as well as his conception of the part assigned to him. Mrs. Alexander Newton sang "Qui la voce," with an artistic finish that reminded us of former days, when she was more before the public. The solos for violin, violoncello, and guitar were beautiful in style and character; that for violin, from *Beatrice di Tenda*, being peculiarly distinguishable, as well for executive facility as breadth and purity of tone. Messrs. Kiallmark and Lehmeier, on the pianoforte played their respective parts with great effect. Both received warm and genuine applause. The vocal music was ably sustained by the Misses Mascall, Mr. Reilly, and Mr. George Tedder, the latter of whom sang with great force and vigour the "Death of Nelson," as well as a new ballad by Ascher, called "Alice where art thou?" The words of this ballad are eminently poetical and beautiful; while the melody is just one of those that "take and imprison the rapt soul in Elysium." Though Mr. Tedder was suffering from severe cold, he sang with equal taste and feeling.

ROYAL ENGLISH OPERA.

THE introduction of Mr. Macfarren's opera of *Robin Hood* into the repertory clearly points out that the directors are determined to secure the best works for their theatre, and that novelty is not to be depended on as the sole attraction. In transferring *Robin Hood*, however, from Her Majesty's Theatre to Covent Garden, the loss involved by the substitution of any other artist for Mr. Sims Reeves would be almost incalculable. Mr. Henry Haigh has a fine voice and is no incapable actor, but we cannot pronounce him the *beau idéal* of the celebrated outlaw. Mad. Guarabella, on the other hand, made a worthy successor to Mad. Lemmens-Sherrington in Maid Marian, and won a legitimate triumph. Mad. Guarabella possesses a capital soprano voice of the brilliant kind, vocalises with great fluency, and has both dramatic fire and taste in abundance. She is a striking rather than a finished singer, and for that reason commands greater attention. No success could be more legitimate and universal than that of the fair *débutante*, and Miss Louisa Pyne and Mr. Harrison may congratulate themselves on the acquisition of an accomplished artist. If the cast of *Robin Hood* at Covent Garden has lost its chiefest ornament in Mr. Sims Reeves, it at all events retains in Mr. Santley as the Sheriff, and Mr. G. Honey as the Sompnour, two of the characters which enhance the attractions of the performance in an eminent degree. The re-engagement of Mr. Santley and Mr. George Honey was a wise, indeed a necessary, step on the part of the management. The restoration of the part-song in the third act, omitted after the first night at Her Majesty's Theatre, was considered a decided improvement, as was also the addition of the original trio in the first act. Altogether, the performance of *Robin Hood* at Covent Garden is entitled to warm commendation.

The revival of Mr. Wallace's *Lurline* does not demand so detailed an account, since the principal characters, except in one instance, have undergone no change, the exception being Miss Jessie McLean as Ghiva, in the room of Miss Leffler of last year, who replaced Miss Pilling of the previous year (1859), when *Lurline* was first produced. On the first night of the revival, Mr. Santley being indisposed, Mr. H. Corri took his place as Rhineberg, while Mr. Eugene Dussek undertook the Gnome, *vice* Mr. H. Corri. Mr. Wallace's music has lost none of its charm and grace, while Miss Louisa Pyne and Mr. Harrison are as admirable as before in their respective parts of *Lurline* and the Earth-lover. On Tues-

day evening, Miss Jessie McLean being indisposed, Miss Leffler kindly and readily undertook the part of Ghiva.

An operetta in one act entitled *The Toy-maker*, words and music by Mr. George Linley, was produced on Tuesday last. The piece is founded on the French operetta *La Poupée de Nuremberg*, the music by Adolph Adam. The music is pleasing, and was well recommended by the singing of Miss Susan Pyne, Miss Thirlwall, Mr. Henry Haigh and Mr. George Honey.

The performances of *Ruy Blas* have been resumed, and the opera is now being given twice a week, in alternation with *Robin Hood* and *Lurline*.

Mr. Balfe's new opera is in active rehearsal, and is expected to be ready about the end of the month. A new operetta by Mr. Tom Taylor (words) and Mr. Frederick Clay (music) is in preparation.

MADAME GRISI'S FAREWELL TOUR.

SIGNOR GALVANI having terminated his Dublin engagement with Mlle. Patti, has rejoined the party, and again taken the position of primo tenore, a position which in his temporary absence has been so very successfully filled by Mr. Smith.

Signor Galvani pleased greatly in Dublin, where the repertory in which he appeared was perhaps more suited to him than that of the operas requiring a robust tenor. There are few tenors who can boast of knowing so many operas of such entirely different styles as Signor Galvani. He acquits himself artistically in all.

The Count in *Il Barbiere* perhaps affords him better opportunity for the display of his peculiar vocal and dramatic talent, than almost any other part. He acts and sings it admirably, and with the serenade especially, in which he accompanies himself upon the guitar, invariably produces great effect.

The performances this week have been as below:—

Monday, 18th, *Norma* and *Sonnambula*—Tuesday, 19th, *Don Giovanni*—Wednesday, 20th, *Selections from Trovatore, Traviata and Barbiere*—St. George's Hall, Bradford.

Thursday, 21st, *Norma* and *Sonnambula*—Friday, 22nd, *Don Giovanni*—Theatre Royal, Leeds.

Saturday, 23rd, Grand Evening Concert, Hull.

The operas at Leeds will have been the last performed by the party before proceeding to Dublin, and positively the last time Madame Grisi appears on the stage in England. On their way to Ireland, the artists will sing at concerts in Scotland, and commence, as announced, a short series of operas at the Theatre Royal, Dublin, on Tuesday, December 3rd.

On this occasion Miss Ellen Conran will make her first appearance in her native city since her return from America, and after an absence of nine or ten years. From the very flattering accounts of her career in Rio Janeiro and the United States, great expectations have been raised of the ability of the new *prima donna*. Since Catherine Hayes, Miss Conran is the only "genuine Irish girl" who has appeared upon the Italian stage. Her reception from her warm-hearted countrymen may easily be expected to be enthusiastic. Miss Conran will make her *début* as Adalgisa to Madame Grisi's *Norma*.

MONDAY POPULAR CONCERTS.

THE first concert of the fourth season was fully up to the standard of what the musical public have been accustomed to expect from these entertainments, which, through good management and liberal enterprise, have in a very brief space of time attained such a height of popularity. It is unnecessary to add anything to what has been written about the origin of the Monday Popular Concerts, or about the general objects for the promotion of which they were established. A short extract from the prospectus issued by the spirited director, Mr. S. Arthur Chappell, may, nevertheless, serve as a recapitulation of what has already been accomplished, and will be perused with the greatest satisfaction by the patrons of music, inasmuch as it does not contain one word of exaggeration:—

"It was originally intended, in 1859, to give six performances, and to repeat the experiment, should it turn out successful, from year to year. So unanimous, however, was the response to this first appeal—

an appeal based no less upon a faith in the ability of the general public to appreciate than in the power of genuine music to attract—that during the first season the proposed six concerts were increased to 13, during the second to 27, and during the third to 24. The programmes of these 64 concerts (to which must be added 11 held in Liverpool, Newcastle, Edinburgh, and Glasgow) have included nearly all the trios, quartets, quintets, and double quartets of Mozart, Beethoven, Spohr, and Mendelssohn, many quartets by Haydn, Dussek, Cherubini, Schubert, Spohr, E. J. Loder, A. Mellon, &c. the most celebrated sonatas and other compositions for pianoforte, solo or concerted, by Mozart, Beethoven, Woelfl, Steibelt, Dussek, Clementi, Pinto, Hummel, Weber, Schubert, Mendelssohn, Sterndale Bennett, Macfarren, &c., and several of the harpsichord works of Handel, Scarlatti, and Sebastian Bach, together with a large number of songs, duets, and other vocal pieces from the ancient and modern schools of Italy, Germany, France, and England. As executants, in every department, the most eminent artists have been provided, engagements having been contracted with renowned performers abroad as well as at home. A constant attendance at St. James's-hall throughout a series of Monday Popular Concerts was, therefore, equivalent to a varied course of lectures on the chamber-music of the great masters, with practical illustrations by the first professors of the day."

The "Lecture" on the present occasion, the 65th in London brought, as usual, a vast crowd of amateurs to St. James's-hall, and proved as delightful as any of its predecessors. Although, shortly after the commencement of the last movement of the final quartet, "Professor Vieuxtemps" was compelled to give out a strong hint that music, and especially good music, was intended to be heard, and could only be heard properly in the absence of disturbing elements, a more attentive audience has rarely been assembled. We should be the last to advocate any official or officious meddling with the privilege of "those who pay" to sit out just so much and no more of an entertainment than may afford them satisfaction; but we cannot but think that the subjoined "notice," included in the "analytical programmes," suggests an expedient the due observance of which would not only be easy in itself but meet every emergency.

"It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption."

Now, as something like a majority of ten to one were anxious to hear the quartet to the very end, it was hard that their enjoyment should be interfered with by a noise of receding feet, when such an interruption might have been rendered altogether unnecessary had the very reasonable petition above cited been complied with. That the feeling was unanimously in favour of Mr. Vieuxtemps when he arrested the progress of the finale was shown by the loud and prolonged plaudits that greeted him for this act of artistic courage from every part of the hall. The programme was as follows:—

Part I.—Quartet in A minor, Op. 13 (strings) Mendelssohn; song, "Now Phœbus sinketh in the west," Arne; song, "Se il padre perdei," Mozart; sonata, in E flat, Op. 7 (pianoforte) Beethoven.

Part II.—Sonata in G major (violin and pianoforte) Dussek; song, "The Three Ages of Love," E. J. Loder; song, "Zuleika," Mendelssohn; quartet, in F major (strings) Haydn.—Conductor, Mr. Benedict.

Each piece in the foregoing being a *chef d'œuvre* in its way, and the whole so well balanced that one work formed an agreeable relief to the other, the selection was one of varied and continuous interest; so much so that in the course of a performance two hours and a half in duration there was not a dull moment. Perhaps among all the extraordinary achievements of Mendelssohn's early youth, the quartet in A minor—which begins and ends with the expressive little ballad, "Ist es wahr?"—is the most extraordinary. The first and last movements are more than remarkable enough to have been produced by one so young; but the *adagio* and *intermezzo* (the first of the Mendelssohnian "scherzos"), viewed under the circumstances, are really prodigies. Throughout the quartet we cannot fail to observe the strong influence exercised by Beethoven's later writings on the mind of the young composer; and, perhaps, if we except Schubert's quartet in the same key, no composition on record presents (without plagiarism,

be it understood) so many features in common with the so-called "Posthumous" quartets of the author of *Fidelio* as this very work of Mendelssohn. Its first introduction at the Monday Popular Concerts was a brilliant success. The "*intermezzo*" was rapturously encored, and every movement applauded with enthusiasm. M. Vieuxtemps (first violin) never played more magnificently. By this one performance—which exhibited intellectual culture and executive proficiency in equal proportions—he justified all the praises that have been lavished on his talent, and stamped his reappearance among us as a legitimate artistic triumph. He was most admirably supported by Herr Ries (second violin), Mr. Webb (viola), and M. Paque (violoncello). The cheerful and masterly quartet of "Papa Hadyn," with which the concert terminated, was forcibly contrasted with the more passionate and soaring inspiration of Mendelssohn, was just as finely played, just as warmly received, and showed that the powdered wig of the staid sexagenarian when covering a head full of poetry could exercise as great a charm in its way as the flowing locks of the aspiring and romantic youth.

M. Hallé was the pianist, in stating which we have said enough to convince our musical readers that the beautiful sonata of Beethoven (played, as usual, from memory) was given throughout with the facility of a practised master and the reading of a profound musician. The favour which this gentleman enjoys with the public was manifested in the tremendous burst of applause that awaited him on his appearance in the orchestra, and was renewed at the end of every movement of the sonata. One of the greatest treats of the evening was the execution, by MM. Hallé and Vieuxtemps, of the fresh and vigorous sonata of Dussek, for the rescue of which from unmerited oblivion the director of the Monday Popular Concerts is as fully entitled to the gratitude of musicians and lovers of good music as for the same good office rendered some time since to its companion (in B flat), belonging to the same "Op. 69," which now, after half a century of silence, is probably as often heard in public as any composition for pianoforte and violin extant. Mr. Chappell may be reminded that there is a trio in F, and also a quartet in E flat, from the same pen, which have not yet been introduced at the Monday Popular Concerts.

The vocal music was capital. Mademoiselle Florence Lancia (her first appearance at these concerts) is an artist in the truest sense of the word. In the fine air of Ilia, from Mozart's *Idomeneo* (to which the great composer makes special allusion in one of the interesting letters to Leopold Mozart, his father), and in Mendelssohn's plaintive "Zuleika" (No. 1), she elicited, by her chaste and expressive singing, an equal measure of sympathy and applause. In the first she seemed a little nervous; but in the last she was completely mistress of her powers. Mr. Winn, one of our most talented and improving bass-singers, was also deservedly successful, not only with the genial and melodious air from Dr. Arne's *Comus* (which has a touch of Handel, his giant contemporary, about it, but with the poetical ballad of Mr. Loder. The task of accompaniment at the pianoforte was, as from the first institution of the Monday Popular Concerts, undertaken by Mr. Benedict, to replace whom with advantage would be simply impossible. At the next concert (November 25th) the programme is to be exclusively selected from the works of Mozart.

Provincial.

The *Manchester Guardian* has the following:—

"At Mr. Charles Hallé's last concert in Free Trade Hall the overture and incidental music to *A Midsummer Night's Dream* formed the chief attraction. Mr. Hallé has once or twice before introduced this beautiful music, but never with so admirable a band. From the character of the work it must be obvious that the means brought to bear upon it with a view to its full realisation must be of no common order, and we pay Mr. Hallé's band no ordinary compliment when we say that they did realise the composer's conceptions in a degree that reflects the greatest credit upon them. The *scherzo*, the *nocturne*, the movement representing the search of Hermia for Lysander, and the 'Wedding March,' were all represented with great intelligence and skill. The vocal music was allot-

ted to Miss Banks, Mrs. Warren, and a chorus selected from Mr. Hallé's choir, who performed their parts worthily. Two movements from Hummel's Septet stood next in importance to Mendelssohn's work. With a pianist of Mr. Hallé's calibre, supported as he was by six such accomplished performers on their respective instruments as MM. De Tong, Lavigne, Grieben, Baltens, Vieuxtemps (violinello), and Waud, the scherzo and *andante* were sure to lose nothing; and the only feeling at the close was that of regret that the whole composition had not been played. The overture to *Oberon*, and the *Sirène* (Auber), were all that could be desired. Mr. Hallé's two solos—S. Heller's *Wanderstunden* and one of Liszt's *Valse Caprices* (or Schubert)—he has often given before, but never better. With what poetry he invests Heller's little composition, and how brilliant and varied the *valse*! The oboe solo of M. Lavigne was fully equal, if not superior, to any of its predecessors, which is saying no little. Miss Banks sang three pieces with her usual care, finish, and delicacy, 'Come per me sereno,' especially showing considerable fluency as well as expression. Mr. Hallé intends, at the next concert, to introduce the whole of the music to *Der Frieschütz*."

The *Brighton Guardian* writes of Herr Derffel's "Second Pianoforte Recital" thus:—

"The second of Herr Derffel's 'Recitals' took place on Thursday afternoon, and, though the programme contained less attractive because less well-known compositions, the performance was equally striking and admirable as on the occasion of the previous 'Recital.' In music of so high a class as Herr Derffel makes his study, the ear requires the education of years to appreciate the execution of such intricacies of art and sound, and therefore the Sonata in E minor, Op. 90, and the Fantasia, Op. 77, were less effective than more familiar favourites would have been, though the interpretation of their beauties by Herr Derffel was so masterly as to leave nothing to be desired. A selection from Mendelssohn's *Songs without words* was exquisitely played. We hardly know which to praise most, the Presto in E No. 3, book 3, with its fire and vigour, or the *Duetto*, so full of feeling and expression. One of the richest treats was Chopin's *Grand Polonoise* in E flat. 'La Campanella,' by Taubert, was a most brilliant and charming 'étude,' and the 'Recital' terminated with Beethoven's *Mercia alla Turca*, from the *Ruins of Athens*. Signor Pietro Fortuna was the vocalist, and was encored in the 'Tarentella' of Rossini, the brilliant accompaniment of which was delightfully played by Herr Derffel."

Mr. John Towers, musical critic of *The Brighton Gazette*, gives a long and interesting report of Mrs. Martha Blundell's concert, from which we extract the following:—

"Mrs. Blundell, organist of St. Andrew's Chapel, Waterloo Street, gave her annual concert last Friday evening, at the Town Hall, on which occasion she was honored with a numerous and fashionable attendance. The star of the evening was Mad. Arabella Goddard, who has reached the highest pinnacle of fame as a pianist. Only two pieces were put down for her. In the first she played two of Mendelssohn's *Lieder ohne Worte*—in E flat, No. 1, Book 6, and in A major, No. 6, Book 5. In the second part she performed a solo of Liszt on airs from *Rigoletto* (better suited to the 'classical taste of the Brighelmstonian dilettanti'), in which she poured forth all her great powers of execution, displaying an amount of mechanical skill rarely heard in the present day. The working-up of the crescendos was equal to anything we have ever heard, and finely contrasted with the delicacy she displayed in the piano passages. Whether we regard the rapidity and clearness with which she ran the chromatic scale, her powerful double octaves, the lightness of fingering with the right hand, sweeping over the keys with almost lightning rapidity, or the shower of notes she occasionally produced—they were alike astonishing, and at once stamped the artist as a performer of transcendent talent. All this was accomplished without the slightest apparent effort, and we need scarcely say that her hearers were enraptured, and the executant was rewarded with an unmistakable encore. Mad. Goddard obeyed the request, and then treated her hearers to some variations on Scotch melodies. Some of the upper notes we could compare only to the trickling of drops of water. She retired from the platform amidst a storm of applause. The *fantasia* of Liszt is immensely difficult. It was, we believe, the last composition of Liszt, and M. Edouard de Paris was the first to perform it in England, at his concert last year. M. de Paris was one of the conductors of the concert, and played a *fantasia* of his own from *Martha*. Though late in the evening, he was listened to with very great pleasure, and received a full share of applause. The only other instrumental soloist was Signor Regondi, who performed two solos on the concertina and one on the guitar. A greater genius than Regondi, as an instrumentalist, never lived, but we have

sung his praises so often that we have no more words to express our admiration of his wonderful talent. He was immensely applauded. Mad. Badia contributed two or three pieces; though her voice may be deficient in roundness of tone, she is an artist in the fullest sense of the word. Mrs. Blundell gave a recitative and rondo of Paisiello. Her voice was scarcely equal to the recitative, the mezzo being too weak to produce effect, but in the rondo some of her upper notes told very well, and she was much applauded at the close of the piece. She also sang, with considerable expression a ballad called 'The Forsaken.' Mr. Wilbye Cooper sang Benedict's recitative and scena from *Undine*, 'From worldly cares and toils afar,' in a manner that would have done credit to Giuglini. Mr. Lawler sang Mozart's 'Qui sdegno,' from the *Flauto Magico*, with considerable expression and depth of tone. Some concerted pieces were given, and Signor Badia took part as a conductor."

A Correspondent from Cheltenham sends us the following:—

A Concert was given at the Assembly Rooms on Monday evening last, by Messrs. Hale and Co.; Miss Anna Whitty, Miss Reeves, Herr Reichardt, and Herr Formes made up the vocalists, and M. Ole Bull and M. Emile Berger the instrumentalists. The performance was excellent throughout, and the audience were thoroughly pleased. Miss Whitty sang a brilliant rondo of Paisiello's with great effect. She has a capital voice and a good style, with a dash of the dramatic in her singing, which commends it strongly. Miss Reeves, too (Mrs. Tennant, if I mistake not, wife of the popular tenor, Mr. Tennant, and sister of the great tenor, Mr. Sims Reeves), sang very charmingly Mr. Hatton's ballad, 'The Sailor's Wife,' and the old Scotch song, 'Within a mile o' Edinbro' Town.' Herr Reichardt sang three songs of his own composition—'The golden stars,' 'Are they meant but to deceive me,' and 'Thou art so near.' The last was encored unanimously. These songs indicate a genuine mine of tune in the admirable German tenor, who is now turning his newly-discovered talent to eminent advantage. 'Thou art so near, and yet so far,' has become one of the most favourite songs of the day, and we feel confident the popularity of Herr Reichardt as a composer will not halt with that. 'The golden stars' is a highly attractive air of a solemn and abstract character; while 'Are they meant but to deceive me,' is a sort of Mazurka Polonoise highly attractive and catching. Herr Reichardt sings these songs to perfection. His style is purity itself, and if some tenors can surpass him in power and quality of voice, few, indeed, display such artistic capabilities, and such fine feeling and expression. Herr Formes, of course, was the great gun of the concert. His magnificent voice and very grand singing were exhibited in the air from the *Zauberflöte*, 'In diesen heil'gen Hallen,' and in a ballad of his own composing, called 'In sheltered vale,' both of which were applauded to the echo. Among the *ensemble* pieces, a new trio by Signor Randegger, entitled 'I Naviganti,' capably sung by Miss Anna Whitty, Herr Reichardt, and Herr Formes, is worthy of especial mention. M. Ole Bull played two pieces with wonderful mechanical skill and immense effect; while M. Emile Berger, in addition to accompanying all the music, played his own pianoforte solo, 'Les Echos de Londres.' There was a very large attendance.

From the *Western Morning News* of Plymouth we learn that:—

"Miss Julia Bleaden, Messrs. Alfred and Henry Nicholson (oboe and flute), and Mr. G. Collins (violinello), gave a concert, at the Globe Hotel Assembly Rooms, on Monday evening. Both music and singing were excellent; in fact, superior to anything ever heard here. A rather curious occurrence took place whilst Miss Bleaden was singing 'Ye banks and braes;' the gaslights began suddenly to dance, and after continuing to jump and flicker for some two or three minutes, the lights were extinguished, but did not leave the audience in total darkness, for the moon, which was at full, shone brilliantly into the room. A fantasia on the violinello was played by Mr. Collins."

TRIESTE.—Meyerbeer's *Prophet* was produced at the Opera House on the 17th inst. The *mise en scene* was not such as to meet with the approbation of the audience. A rebellious sun that refused obstinately to shine at the right moment, and when it did, gave but a spasmodic illumination, excited loud expressions of discontent. Mad. Csillag and Signor Negrini, who sustained respectively the principal soprano and tenor rôles, were immensely successful and greatly applauded whenever they appeared, the audience apparently wishing to show that they fully appreciated the talent of these artists, while they condemned the false economy of the management.

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